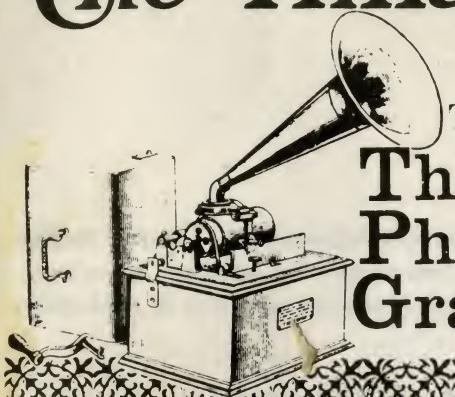


# The Hillandale News



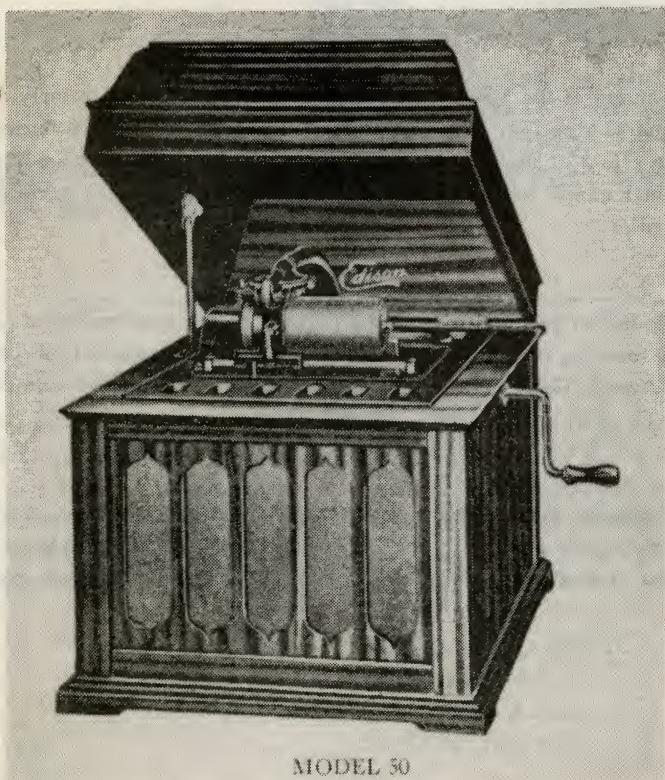
The official journal of the

## The City of London Phonograph and Gramophone Society

inaugurated 1919

No. 72

APRIL 1973



MODEL 50

## **Rules of the Society**

1. That the Society shall be called THE CITY OF LONDON PHONOGRAPH & GRAMOPHONE SOCIETY, and that its objects shall be the social intercourse of its members, as well as the scientific and musical study of sound reproducing apparatus, as well as its application.
2. That the Officers of the Society shall consist of a President, Vice President, Chairman, Vice Chairman, Secretary, Financial Treasurer and Meeting Secretary, who shall be elected at each Annual General Meeting in October, and who shall be ex-officio members of the Committee.
3. That the management of the Society be vested in a Committee, similarly elected at each Annual General Meeting, and with power to co-opt, and that its duties shall be the carrying into effect of these rules and objects. Written notice must be given to the Secretary one clear month before an Annual General Meeting of any resolution proposing to amend these rules.
4. New members (ladies or gentlemen) may be elected on the nomination of any existing member, at any meeting of the Society on the payment of an annual subscription to be approved at the Annual General Meeting, which is renewable twelve calendar months thereafter.
5. The Financial Treasurer shall, once in every year, submit a statement of Accounts of the Society to an Auditor elected by the Society and shall furnish a Balance Sheet for the financial year ending October for the inspection of members at each Annual General Meeting.

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\* THE HILLANDALE NEWS \*  
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The Official Journal of  
THE CITY OF LONDON PHONOGRAPH & GRAMOPHONE SOCIETY  
(Inaugurated 1919)

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No. 72

APRIL 1973

MODEL 50 - AMBEROLA

The cabinet of this model is finished in mahogany as well as the durable golden oak and fumed oak. It contains a powerful double spring, direct worm gear driven motor that plays five records at one winding. This motor is built to the most exacting standards that give it the accuracy of a fine watch and of a quality of material that insures its permanent strength. With proper care it will entertain you for a lifetime. Its equipment includes the genuine Edison diamond point reproducer & an extra-full volume horn.

This is the particular model that was used in the public tone comparisons described in the preceding pages, in which it was pronounced by prominent music critics, superior to all other competing needle using talking machines that cost more than four times as much as the Edison.

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MARGARET CAMPBELL WRITES:

I am writing the official biography of the late Arnold Dolmetsch and I have a statement by his wife which says that a Mr. Robert Cocks from a firm of music publishers made phonograph recordings as a hobby. It seems that he made some of Dolmetsch on wax cylinders in the beginning of this century. No one seems to know what happened to them and I would very much like to find out if indeed they still exist. If you come across the name of Robert Cocks or know of his recordings, I would be very grateful for anything you can tell me on this.

Yours sincerely,

MARGARET CAMPBELL,  
Chandos House,  
74, Chandos Avenue,  
LONDON, N20 9DZ.

## SOCIETY REPORTS FROM THE EARLY YEARS

Researched by Frank Andrews

## THE THIRD YEAR

MAY, 1921.

The business side of our Annual General Meeting on May 26th was soon disposed of by the unanimous re-election of the existing officers and the addition of Mr. Noding to the Committee. This is not surprising, seeing that the Society is one of the most flourishing in existence. The balance sheet discloses almost £5 in hand.

Mr. Carvalho has, unfortunately, had to resign the position of Records Librarian owing to pressure of work. He was accorded a hearty vote of thanks for his labours in organizing this branch of our activities and Mr. Miles has undertaken to carry on the good work. We intend to make the Library worthy of the Society.

The Committee have arranged for a "Home" machine to be provided regularly for future meetings.

Mr. Brown, of Todmorden, and Miss Thake were enrolled as members.

The following items, from those brought by members, were considered the best recordings and, in the demonstration, a "Saich" Cygnet Horn was used, the universal opinion being that this is quite equal, if not superior, to a Music Master Horn.

(The list of records selected followed. - Frank Andrews).

Our June Meeting will be a "Home Recording Night" and we expect to have the assistance of some first rate artists.

C. W. R. Miles, Hon. Recording Secretary.

JUNE, 1921.

Our June Meeting was devoted to experiments in "home recording" and, thanks to the efforts of Messrs. Eames, Hocken, Lambe and the writer, a very interesting evening was spent. Chief place of honour must be given to Mr. Eames for his enthusiasm in bringing his 'cello such a long distance. His playing of "The Phantom Melody" and "Simple Aveu" was greatly appreciated whilst it was unanimously agreed that the resulting records were very faithful reproductions and quite up to the old standard!

They were direct recordings - no duplicates!

The attempt at choir recording by the whole ensemble (especially the Ladies!) caused great hilarity, but the result was quite a revelation and showed what could be done on a cylinder.

We finished up with three "Blues", (Van Brunt, Golden & Hughes, and Mary Carson).

Mr. Saich will give the next demonstration with an Amberola and rare old recordings. We are open to purchase good old titles for our Library.

C. W. R. Miles, Recording Secretary.

JULY, 1921.

At our July Meeting we were able to have a very interesting comparison between the cylinder - per Cygnet Horn - and the Edison Disc.

Mr. Rudkin kindly demonstrated his Laboratory Model disc machine, which was certainly the best disc demonstration most of us had heard. By careful experiments, Mr. Rudkin has been able to get rid of a great amount of the surface noise inherent in the new discs at the expense, it is true, of some of the volume but, notwithstanding this, the reproduction is much more pleasing.

One or two records were amazing in their fidelity to the original, nevertheless the cylinder came out of its ordeal very well and many enthusiasts were confirmed in their love of the "Blues".

The Disc of the Evening was "Depuis le Jour" from Charpentier's "Louise" sung by Anna Case, which was a real re-creation.

(A list of other records played followed - Frank Andrews).

It was another case of "House Full" and if the membership roll keeps on increasing we shall soon have to seek more commodious headquarters.

We hope to have the Library in full swing next month when Mr. Saich will demonstrate an Amberola.

Particulars of the Society from J. W. Crawley.

AUGUST, 1921.

At our August Meeting, attended by quite a number of members, Mr. F. Saich demonstrated a No. 30 Amberola with a "Saich" Cygnet Horn with Fibre Flare.

The Record Library, which now contains a good number of "cut-outs" (deletions), was started and under the Assistant Librarian, Mrs. Crawley, 37 out of 65 records were borrowed.

The next meeting will be a "Members' Night".

C. W. R. Miles.

SEPTEMBER, 1921.

At our September Meeting, a "Members' Night", a good all round programme was given on the Society's machine, with a "Saich" Cygnet, to a fair attendance.

The Library was again very well patronised and the Librarian would be glad to receive further contributions.

A letter was read from The Aeolian Vocalion Company offering to give a programme of their records but, after the question had been put to members, it was resolved to decline the offer, with thanks, our Society wishing to confine itself exclusively to "Phono-Cut" records.

(There followed a list of records played, among which was).....

1695. "Practical, Business Problems", a novel record for use in American schools. Questions, propounded in American accents, with pauses for answers, were answered in the same language by the Chairman!

We were pleased to welcome two members of The Liverpool Society, Messrs. Mullins and Brown (Recording Secretary).

Our next meeting's programme will be given by Mr. Burnell.

C. W. R. Miles.

OCTOBER, 1921.

Our October Meeting, as usual, was an extremely enthusiastic one for the good reason that Mr. Burnell had provided an excellent programme of very silent surface "gems", mainly from the direct recorded numbers.

We were pleased to welcome Mr. Meather from The Liverpool Society.

The Library, under Mrs. Crawley, again did good business and several good additions will be in circulation next month.

Mr. de Toro will give the November programme so, needless to say, there is a feast in store.

(There followed a list of records played - Frank Andrews).

C. W. R. Miles.

NOVEMBER, 1921.

At our November Meeting Mr. de Toro gave us a novel and most interesting programme. (A list of records played showed many were in the Spanish language. - Frank Andrews).

Mr. de Toro made the programme very entertaining indeed by giving a short description, or translation, of each item. This combined with many witty remarks made the evening one of the most enjoyable the members have ever spent.

All the records played must have been recorded 10 to 15 years ago but, it is safe to say, they will compare very favourably with anything being issued today. Every item was enthusiastically recorded and a very hearty vote of thanks was passed to Mr. de Toro for giving us such a splendid programme.

C. R. W. Miles, Hon. Recording Secretary.

DECEMBER, 1921.

Our December Meeting, devoted to Members' Records, had not a very large attendance but were most enthusiastically received, being reproduced on a "Home" with a "Saich" Cygnet.

A proposal was put forward, by a member, that part of future meetings be devoted to lectures on scientific subjects in connection with sound reproduction. It is hoped that one or two members will "set the ball rolling" in this respect.

The January programme will be given by Mr. Bullock.

In February, Mr. Miles will demonstrate Foreign Amberols.

In March, Mr. Henry Seymour has kindly consented to give us an evening with his famous "B. C.". I understand he has made further improvements since his splendid North London (Society) show in December.

Visitors will be welcomed. (There followed a list of records played).

C. R. W. Miles, Recording Secretary.

JANUARY, 1922.

At our January Meeting, Mr. Bullock, who had made a special journey from Brighton to give the demonstration, provided a No. 30 Amberola which, taking into consideration its small size, gave a very good account of itself.

It may be mentioned that this particular Amberola went through the Battle of Jutland and came out uninjured!

Next month the writer will give a programme exclusively from the Foreign Lists whilst, next March, Mr. Henry Seymour has kindly promised to demonstrate his "B. C." Machine which, I understand, is a wonderful improvement on anything heard before.

(A list of records played ended this report. - Frank Andrews).

C. R. W. Miles, Hon. Recording Secretary.

#### FEBRUARY, 1922.

The February Meeting was in the hands of our Recording Secretary and Librarian, Mr. C. R. W. Miles, who gave us a unique programme from his extensive collection of Foreign Blue Amberols.

The rapt attention with which the items were followed is proof of the good fare he provided. Mr. Miles is an ideal demonstrator and his elucidatory remarks anent each record added to the interest of the evening.

All the records mentioned are of a high standard and can safely be recommended to enthusiasts who choose their collections from the media of Society reports. (A list followed - Frank Andrews).

Our next concert will be given by Mr. Henry Seymour on his Sound Magnifying Phonograph and visitors will be heartily welcomed.

J. W. Crawley.

#### MARCH, 1922.

At our March Meeting, to an overflowing audience, Mr. Henry Seymour demonstrated his Improved Columbia "B. C." Sound Magnifying Phonograph.

The room being somewhat hot and the ceiling low, conditions were not altogether favourable for the machine but enough was demonstrated to show the phonograph's capabilities.

Mr. Seymour, in a short speech, explained the friction wheel and tension relay device observing that the Columbia people had not improved on Mr. Higham's patent acquired in 1890. In those days, the idea was to produce as much volume as possible.

Mr. Seymour discovered that the triple-spring motor used to operate both the mandrel and the tension device did not govern satisfactorily so he uses a "Home" to drive the mandrel and rotates the tension device by hand!

(A list of records played, followed. - Frank Andrews) .... "among which Vanity Fair sung by Peter Dawson, on wax 12158 is one of the finest bass solos the writer has ever heard". (C. R. W. Miles).

The next meeting will be devoted to a contest between two famous "Cylinderites", Mr. de Toro and Mr. Crawley, from whom all particulars of the Society can be obtained.

C. R. W. Miles, Hon. Recording Secretary.

#### APRIL, 1922.

We had quite a novel programme for our April Meeting, a contest taking place between Messrs. Crawley and de Toro, the members being the judges.

The result was a draw and the contest is to be continued at some future date.

A feature was the fact that all records demonstrated are still obtainable and any reader will be quite safe in ordering the titles enumerated. (There followed a list of records played. - Frank Andrews).

Mr. Saich demonstrated his new reproducer, which is promising, and brought along one of his new cheap Cygnet Horns on which he is to be congratulated.

Mr. P.S. Smith, of The Edinburgh Society, was given a hearty welcome and will, in future, be a regular attendant at our meetings.

May is our Annual General Meeting and will be combined with a demonstration of members' records.

C.R.W. Miles, Hon. Recording Secretary.

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## CORRESPONDENCE

Dear Mr. Editor,

I should like to correct an error that appears on page 27 of the February issue of the Hillandale News, in that the Mound City Blue Blowers did not record in London in 1924 nor at any other time. What I in fact said was that the M.C.B.B. appeared in London at the Piccadilly Hotel during the same year that the record of Blue Blues was made. This does not mean that the record was made here, it was in fact recorded in Chicago on February 23rd 1924. Further confusion may have arisen due to the fact that the copy played at the recital was the British Clifophone Brunswick issue which was of course pressed from the American master and carries an identical catalogue number.

Yours sincerely,  
Phil Bennett,  
Hon. Sec. Midland Group C.L.P.G.S.

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## A PHONOGRAPH FOR TEN SHILLINGS

We have just had put into our hands a marvellous little machine, of course "made in Germany," which talks, sings and plays in a fairly astonishing manner. It is only a toy, but for all that it has required a deal of thought to produce it at such a low price. We should like to see the doll put out at a reasonable price, and we are surprised that some enterprising firm does not manufacture them, especially as there is nothing on earth to prevent them doing so, the original patent having lapsed.

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## FRENCH MILITARY TAKE-OVER ?

Review of a new record in December 1918 Pathe catalog, of Gounod's Serenade by the Harrison Trio (actually the Ackroyd Trio).

"With such an instrumental trio as here, the very best is to be heard. The soft and soothing notes of the flute coupled with the charming combination of harp and violin - words cannot express the lovely coup d'etat obtained".

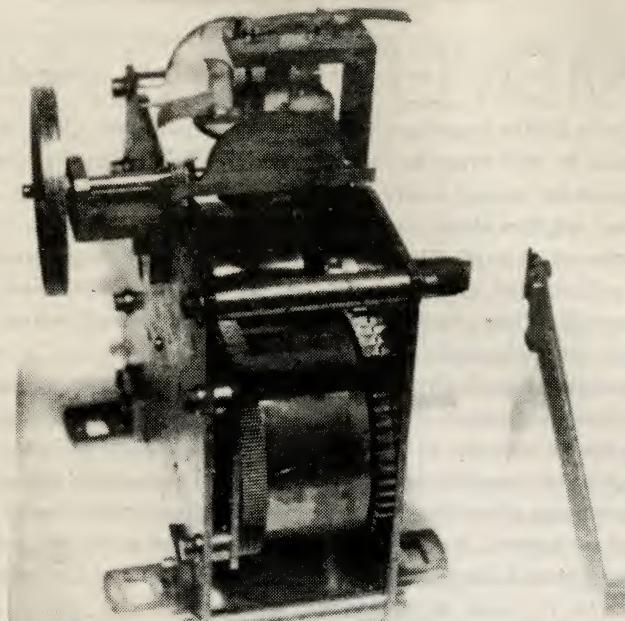


Fig. 1.

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# The Greenhill Mechanical Phonograph Motor.

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THE OPINIONS OF EXPERTS ALL AGREE THAT THIS MOTOR IS PERFECT.

**THE GREENHILL MOTOR** can be used in any position and at any time.

**FOR EXHIBITIONAL PURPOSES** it is the only practical method of driving the Phonograph.

**FOR BUSINESS PURPOSES** it is the solution of the difficulty.

**THE GREENHILL MECHANICAL MOTOR** will ensure the success of the Phonograph to the user.

SEND FOR PRICE LISTS.

**The Greenhill Mechanical Phonograph Motor Co.,**  
69. FORE STREET, LONDON, E.C.

# PRIME MOVER

by GEORGE FROW

It must have been quite fifteen years ago when I bought *The Motor*. That was at Bermondsey Market, which I used to visit every week in those days when collecting could be done on a weekly income and not on the annual salary rates we are rapidly approaching. I think I paid £7 for it, but then it was not *The Motor* I was chiefly interested in. With it, in its case, was the top casting and motion of an early Edison Class M Electric Phonograph, and in a companion box, a really early collector's kit; it had a lid opening on to a compartment with cylinders on pegs, and a drawer full of bits and pieces of early phonograph equipment. These and the cylinders dated the whole lot to the early nineties.

During subsequent months, I gradually sorted the spares from the cobwebs and wax swirl in the drawer and realised the cylinders had indeed been a worth while find; my Class M. was restored to its original appearance with the newly-found top casting which had been belt-driven from *The Motor*. This I kept in its case and put away on the shelf with little more thought about it than as a possible swapping piece for the future. Being almost all of brass, I did not associate it with the phonograph sphere, but regarded it frankly as something the original owner of this equipment had adapted from a large musical box, and had matched his engineering skill with a well-constructed case for it, made to professional standards.

However, in the early days of my hobby, like many 'green' collectors, I had sold, exchanged, given away even, pieces of equipment I had not grown to recognise or understand, and several times I took it down and showed it to friends for an opinion. Among several early phonograph publications I had read was reference to *The Greenhill Phonograph Motor*, in fact there are articles on it and an advertisement in both the reprints of *THE PHONOCGRAM* (published by E. Bayly, 19 Glendale Rd., Bournemouth, BH6 4JA) and I began to sense that this might be what I had on the shelf in the garage. However, in the absence of a likeness of this machine, and one has still to be found, several of the Society officers were kind enough to contribute some very useful detective work on its background.

John Carreck, who looks after the Society's archives, knew of J.E. Greenhill as a writer on geological matters, and that he lectured in the Hackney district of London on scientific subjects in late Victorian and early Edwardian times. Mention of this to George Woolford, who works in that area, took him to Hackney Library, where the staff unearthed a *HACKNEY AND KINGSLAND GAZETTE* of August 1907, containing J.E. Greenhill's obituary. A photostat of this was obtained, which showed him to have been a scientist and inventor of considerable and wide talent, and of particular interest to us was the public playing of his phonograph "which completely out-rivalled in point of sound the latest product of Edison". Also "it may be said that the fidelity with which the human voice is now reproduced. . . . is possible by the inventive genius of Mr. Greenhill". No date for these remarkable demonstrations is given, nor in ten inches of obituary are there other references to his phonograph or a motor, but it seemed he lectured to musicians and others on "Musical Pitch", which will be mentioned again. Greenhill died on July 31st, 1907, at the age of 67, leaving a wife and five children.

Tony Besford, the Society Treasurer, whose occupation takes him into the patents world was unable to trace any of Greenhill's motor patents, but J.H. Greenhill of Belfast, an elec-

trical engineer and unspecified relation, was awarded patents in 1896 for improvements to Edison Bell speakers. At this point we should note that Sigismund Baron Wortmann of New York was awarded British patent no. 18494 in November 1891 for improvements in spring motors which could "be used for operating a sewing machine, phonograph or other light machine", but his designs seemed to have influenced Greenhill little, if at all. Nevertheless, this seems to be the first British patent issued for such a motor, and if an example still exists, it would be quite an historic instrument, although if memory serves right, there is a tinfoil phonograph in The Royal Scottish Museum which has a spring drive, and might well pre-date Wortmann and Greenhill.

Greenhill's first experimental motor was, by his own words, built by a watchmaker and worked by a spring and fusee. This however, did not maintain musical pitch for long enough - we recall that Greenhill lectured on musical pitch and must have had a sensitive ear - and further springs and fusees were tried. Pitch still fluctuated and he turned his attention to the governor, finally choosing an air, or "butterfly" type, believed to be that on top of Fig. 1. The fusee was abandoned, and the power from multiple springs used. In the photograph they are side by side driving a common pinion set between them. On this pinion shaft is a large gear, some  $6\frac{1}{2}$  ins. in diameter, which drives the main shaft and from this the governor is worm driven. There seems to be a minimum of gearing, and it is not easy to see where the train could be simplified.

If the Greenhill motor were so successful, one is led to wonder why, for instance, did not Edison embrace it. Greenhill was on good terms with Lewis Young and he with Col. Gou-

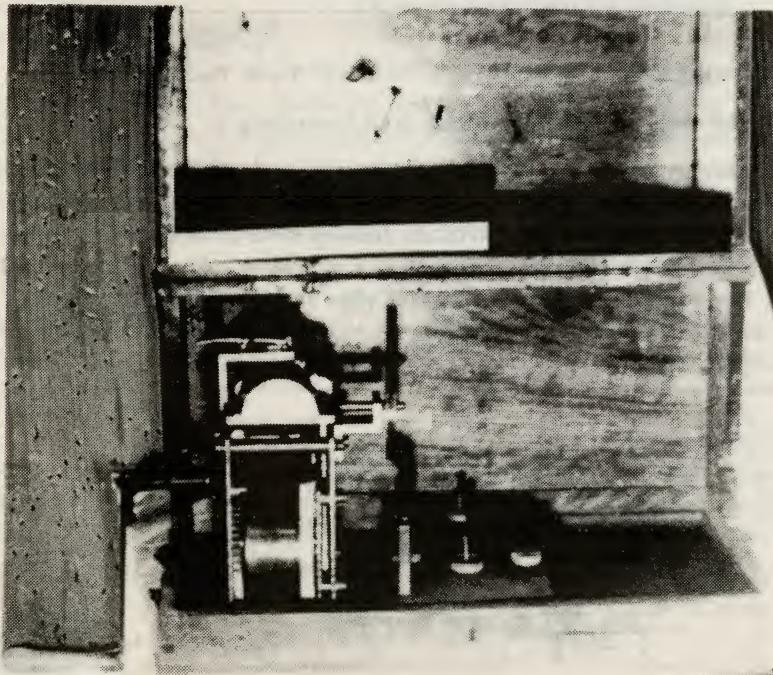


Fig. 2.

raud, who had Edison's ear; Edison admired it, we are told - but he did not adapt or adopt it.

Although J.E. Greenhill certainly contributed much to the design of his motor, the actual maker is not named, but I have a feeling this was Fitch, who had a workshop in Goswell Road, Clerkenwell, and a claimant to have designed and built a talking machine before Edison.

Much help could come from Greenhill's descendants if they could be traced; some of his five children may have survived and be known to some collector somewhere.

Having presented this much information, most of it stemming from the help of Society officers, and to whom I am most grateful, it still cannot be proved that my motor is a Greenhill; there is no number or mark on it, and only the verbose but empty description in THE PHONOGRAM, and the very rare reference in phonograph articles of the day. Its weight is 31 lbs., overall height  $10\frac{1}{2}$  ins., each motor frame is 8 ins. high and 9 ins. wide, the two spring barrels are  $2\frac{1}{2}$  ins. wide, and the driving pulley has a diameter of 4 ins. The crank may either be turned full-circle or has a ratchet for short arcs, which may have suggested musical-box associations to me. Its case is mahogany, and the lid can be either hinged back or removed entirely, being held to the base by bayonet-slotted lugs. In Fig. 2, the position of the phonograph mounting is shown. I very much hope one day to dismantle the motor and restore it to its brazen glory; any numbers or marks would then be found. I would ask that if any of our members have seen one of these depicted in perhaps an engineering magazine of the period, would they be kind enough to let me know, and the origins of my machine can be established once and for all. I do believe this is one of the earliest spring-driven phonograph motors to come to light.

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#### THUMB-NAIL SKETCHES No. 59

by Tyn Phoil.

EDISON BLUE AMBEROL No. 1921. "Where the Red, Red Roses Grow".

JEAN SCHWARTZ was a very popular song writer of his time. He was born at Budapest in 1878. Among his song hits were "There's One in a Million Like You", "Rum, Tum, Tiddle", "Ring, Ting-a-Ling on Your Telephone", etc. William Jerome wrote most of the lyrics for these songs and was quite well known in his own right. "In a Bungalow" (or, as it is generally styled "Where the Red, Red Roses Grow") made a big hit when it was published and was introduced by Ina Claire and Charles King in the Musical "Honeymoon Express" at the New York Winter Garden.

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#### A PARADOX

Now here's a puzzling paradox  
Of which I've oft heard spoken,  
A valued thing you love to break  
Before it's yours unbroken.

(A record).

(But NOT our type of record! )

S.H.C.

## BRIEF BIOGRAPHIES

distilled by GERRY ANNAND

### OLIVE FREMSTAD (Mezzo-Soprano)

Born Stockholm March 14, 1871. Died New York April 21 1951.

As a child, a prodigy pianist. After being taken to America, she became a Piano teacher, but developed as a singer. Trained under Lilli Lehmann in Berlin. Appeared in several German Opera Houses, and then, in 1903 made her debut at the Metropolitan Opera as "Sieglinde". She had a single performance as "Salome" at the Metropolitan in 1907. She had a special reputation as a Wagnerian interpreter.

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### ARTHUR FRIEDHEIM (Pianist)

Born St. Petersburg 1859, died New York 1932.

Pupil of Anton Rubinstein and Franz Liszt (for some years the latter's secretary and companion). Appeared as soloist at the age of nine in Field's "A Major Concerto". Resident at various times in London, Chicago, Munich, Toronto, New York, etc. Edited Chopin's works.

\*\*\*\*\*

### CARLO GALEFFI (Baritone)

Born Rome 1884. Debut in "Aida" in Rome 1907. Created the part of "Ronaldo" in Mascagni's "Amica" and also the title role in Puccini's "Gianni Schicchi". Metropolitan debut on November 20th, 1910, as "Germont" in "Traviata". In 1919, he joined the Chicago Opera Association with which Company he sang at the Lexington Theatre, New York, taking part in the first performance there in "Jacquerie" on February 4th, 1921.

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### FRASER GANGE (Baritone)

Born Dundee, June 17th, 1886. Gave his first concert at fourteen years of age, as a Bass. Studied with Amy Sherwin in London and made his debut at The Queens Hall (London). Toured Australia with Madame Sherwin. Served in the British Army during World War One. New York debut at Aeolian Hall on January 18th, 1924. He was invited by Willem Mengelberg to sing a Baritone Cantata especially written and conducted by Mengelberg for the opening of the new Steinway Hall in New York on October 25th, 1925.

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## CORRESPONDENCE

From George Baker, C.B.E., F.R.C.M., Hon.R.A.M., Dulas Court, Pontrilas, Hereford.

Dear Mr. Editor,

Re the report of the London meeting on 13th January, I must correct one small item - the statement that "C.H. Workman was apparently in the original production of 'Utopia Limited'." This is misleading in that although he may have been in the Company, Workman did not play a role in this production; he did, however, play a minor role in the original production of 'The Grand Duke'.

Yours sincerely,  
George Baker.

## The Day Before Yesterday No. 5

by Patrick Carey

In which some of the items in TALKING MACHINE NEWS of 65 years ago are examined, and perhaps help members to identify items in their collections.

In Oct. 1907 the firm of Murdoch offered new disc machines, the "Cosy Corner" TOURNA-PHONE on Chippendale pedestal, the "Oriental" TOURNAPHONE, and the "Challenger" Gramophone at £1.11s. 6d, with 7-panelled green flower horn and phono-disc attachment; the "Princess Royal" Gramophone at £5, with 11-panelled flower horn.....  
 The General Phono. Co., Ltd., 1 Worship Street, London, offered the NEW NEOPHONE disc record, 11in. gold-moulded, double sided, at 3s. each. This was manufactured under the "White" system and played with sapphire or needle.....  
 Lugton & Co., 118/120 Old Street, offer for disposal 200,000 Pathé records, mostly cylinders.....  
 The largest horn made, for B.A. Rolfe & Co., New York, the IMMENSAPHONE, 35ft. long, 12 ft. diameter, accommodating eight musicians (B.A. Rolfe, the trumpet player later recorded Edison Discs).....  
 Nov. 1907 STAR Disc machine made by Neophone Company at 8, 12 and 15 guineas.....  
 At the Gramophone & Typewriter Company's meeting, the word "Typewriter" to be dropped from the name; production at Hayes to start in 1908.....  
 More machines from Columbia, the tone-arm cylinder phonograph with Lyric reproducer, THE CROWN; also SYMPHONY GRAND Graphophone which resembles a small piano; mahogany casing and machine operated by raising the keyboard.....  
 Sterling and Hunting, Ltd., City Road, London, announce new DISCODEONS, all horn machines; NEW STANDARD at £5.10s., NEW CONCERT at £7.10s.; DE LUXE model at £10, in mahogany cabinet with medallions of celebrated composers.....  
 Bancroft & Company offer BANCROFTIAN 1908 phonograph, with 31 in. solid brass flower horn, bronzed folding table, horn-stand and accessories.....  
 The Black Diamonds Band first record.....  
 Edison Bell cylinders reduced to 9d.; T.J. Noble joins the recording staff from the National Phonograph Company's staff.....  
 Leoncavallo's "Pagliacci" issued under composer's direction; singers included Paoli, Cigada, Pini-Corsi, Huguet, Badini, on 20 single-sided records for £6.....  
 Importers Dykтор, 9 Calthorpe Street, London, W.C. advertise the SIMP disc machines, all double-horned; POPULAR No. 1 £5.12s., POPULAR No. 2 £8.4s., ALARM CLOCK £6.3s., DE LUXE £14.....  
 Marconi-Columbia VELVET TONE records forecast; they would use a gold-plated needle.....  
 Odeon offer No. 2 HAMSELL tone-arm gramophone with Concert-sized sound-box.....  
 Dec. 1907 ... CLARION, "Clear, Loud and Ringing in our name".....  
 Lyon & Company recommend their LYONAPHONE needles for playing the 7 in. and 10 in. Hebrew ZONOPHONE records.....  
 Lyon & Company also offer SIMPLEX horn gramophone at £2.18s. 6d., with 8 panelled horn and polished oak cabinet.....  
 Faudels, Ltd., Newgate St., London, announce "The Phono of Phonos", but do not show this desirable machine.....  
 Neophone now in the hands of a Liquidator. The Company had never paid a dividend.....  
 another concern also in liquidation trouble is the British Sonogram Company.....  
 Mermod Freres, Ste. Croix, Switzerland (Est. 1816) offer several MIRAPHONES, all horn machines, MIRAPHONE No. 1, bottle-shaped tone-arm, nickel, brass or flower horn; MIRAPHONE No. 96 FL, enamelled metal cabinet in various colours,

9-panelled horn, MIRAPHONE No. 90 FL, enamelled metal cabinet, 7 panelled horn; MIRAPHONE MIRA 135 FL, combined gramophone and musical box, oblong case, horn fitting on left front, vertical crank right front, 9-panelled metal horn. The MIRAPHONE sound box appeared to be a copy of the EXHIBITION.....Jan. 1908 Pathé Freres offer an air-amplified gramophone, the GRAND CONCERT at £39, or a cheaper model at £30, with rotary hand-pump and tubing included.....John G. Murdoch and Company announce several EXCELSIOR phonographs, LA FAVORITA at 54s., a skeleton model on turn-over lid and vertical winding crank, and PANDORA with similar movement at 55s.....Feb. 1908 it was reported that Jumbo Rekord Fabrik founded in Berlin with a capital of 20,000 marks.....Imperial Records offered, 2s. each, single-sided.....H. Peters of Leipzig market the CYCLOP Talking Machine.....Oulton, Ablett & Lightfoot of Liverpool patent a constant speed record and motor control.....Tournaphone Sound Boxes 12s. 6d., Chartona 10s. 6d., Farringdon 9s.; TOURNAPHONE NICKEL KING No. 3 gramophone 50s., in circular case with 10 in. turntable.....The Gramophone Company reduce record prices, 3s. 6d. for 10in. black label, and 5s. 6d. for 12in. black label.

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#### OBITUARY

##### RUDOLF FRIML.

Another of the great musical comedy composers has passed away in Hollywood at the age of 92.

He was born in Prague, and in his earliest days, took interest in the family piano. Later he studied the piano under Jiranek at the Prague Conservatory. From 1900 to 1902 he was accompanist to Jan Kubelik, the world renowned violinist. In 1904, Friml went on an independent concert tour of the United States, where he settled permanently in 1906. He devoted his life to light opera work, and in addition to the highly successful "Rose Marie" and "The Vagabond King", he also wrote the music for "High Jinks", "Katinka", "You're in Love", "Gloriana" and "The Firefly". Friml's operettas are still performed by musical groups all over the world, and he is well recorded by all the leading phonograph and gramophone companies. He certainly made a name on the theatre music of the 1920s and early 1930s.

Gerry Annand.

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#### CORRESPONDENCE

From: Frank Andrews, 46, Aboyne Road, Neasden, London, N.W.10.

Dear Sir,

With reference to the reproduced photograph on page 28 of February 1973 edition of Hillendale News, showing the Rev. Bohline with a painting displaying 'Nipper' the 'H.M.V.' terrier before a phonograph. Are we to take it that this is in fact the original conception of Barraud, the artist? If so, where did our Canadian member see the original and what is the make and model of the phonograph depicted? You do say "Facsimile" beneath the photograph!

Yours enquiringly,

Frank Andrews.

## REPORT OF LONDON MEETING OF 10th FEBRUARY, 1973

There are few cylinder collections as comprehensive as our President's, and Gerry Annand has always been able to compile programmes on every sort of subject. It does not strain the mind unduly to guess that his favourite subject is musical comedy, and at the "John Snow" on February 10th he gave this both on British and transatlantic cylinders made when the tunes from the shows were on everybody's lips. All were Blue Amberols and Indestructibles, some were of unusual content and rarely found, others crop up more often, and some contained material that one had never associated with any particular show, but they were all tagged with production dates and theatres and other relevant information. Lack of space precludes individual analysis, but the list of material played will be of interest:

- 7031 "Dollar Princess" Sel. - Indestructible Military Band (Condr. Ketelbey)
- 4019 "Angel Face" (Herbert) - I might be your once in a while (Leola Lucey)
- 2759 "Tonight's the Night" (Kern) - They didn't believe me - Rice & Van Brunt
- 2588 "Tonight's the Night" - I'm a Millionaire (Paul Rubens) - Joseph Phillips
- 3167 "Chocolate Soldier" Sel. (Straus) - Indestructible Military Band
- 1781 "Chocolate Soldier" (Straus) - My Hero - Elizabeth Spencer
- 2536 "Dancing Around" (Jean Gilbert) - My Lady of the Telephone - Joseph Phillips
- 2866 Fox-trot from "Around the Map" (Herman Finck) - Jaudas Society Orch.
- 2880 "Around the Map" - Here comes Tootsie - Gladys Rice
- 2253 "Passing Show" - You're here and I'm here (Kern) - K. Kingston & B. Murray
- 7014 "Our Miss Gibbs" (Monckton) - Moonstruck - Freda Matthews
- 2409 "Our Miss Gibbs" (Monckton) - Bedtime at the Zoo - Ada Jones
- 3195 "Katinka" (Friml) - Allah's Holiday, f-t., - Jaudas Society Orch.
- 3960 "So Long Letty" (E. Carroll) - Linger longer Lettie - J. Phillips & H. Clark
- 4417 "Maid of the Mountains" Sel. (Fraser-Simpson) - Peerless Orchestra
- 5169 "Brighter London" - Kitten on the Keys (Confrey) - Zez Confrey Orch.
- 2548 "Passing Show of 1915" (Caryll) - Goodbye Girls I'm through - Owen J. McCormack
- 2211 "High Jinks" (Friml 1916) - The Bubble - Emery B. Randolph
- 2404 "Something tingle-ingle-ing" - Walter Van Brunt
- 5374 "Hit the Deck" (Youmans) - Sometimes I'm Happy - Al Lynn's Musicmakers

For the second part of the evening Frank Andrews and the silver screen brought us some more record labels, these being of the period of the early twenties. Of particular surprise was the number of children's records that first appeared then, Mimosa and Little Marvel in particular - and how those labels varied - and we sighed for the days when Woolworth's sold nothing over sixpence. As usual, the slides were accompanied by Frank's commentary and musical extracts from some of the examples shown.

# One Year Ago

*The First*

## Handmade "Expert" Gramophone

*was introduced to the music-loving public. This is how the first model made was received by the "Expert Committee" of the "Gramophone"*

*The "Expert" Gramophone*

Then, too, there is Mr. Ginn's latest gramophone. The Committee heard the first model a month ago and were quite put out of sympathy with electrical reproducers for a while. As one of the acoustically die-hard members put it: "Even the ranks of Tuscany could scarce forbear to cheer." At Mr. Ginn's (I nearly said Horatius') own request they are deferring a full-dress report until further samples of the same model are available and full experience has been gained in tuning it up to concert pitch. By the time these words are in print that should be the case. In the meantime, there can be little doubt that the Committee's considered verdict will be one of unqualified approval. Mr. Ginn makes me eat some of my past words: but as he has paid me the compliment of incorporating in this marvel of his a number of suggestions I made to him a year or more ago, I must confess that I do not expect to suffer from indigestion.

P. WILSON.

*The "Gramophone"*

*August, 1930.*

*In one year 147 "Expert" models have been built and sold, mostly to readers of the "Gramophone." I have exactly 147 Testimonials, all of which are open to your personal inspection at any time.*

*No "Expert" model has been altered in any single feature, although small detail improvements in the finish, etc., have been made. I do not intend to alter any "Expert" model, for the simple reason that*

*"It is impossible to improve on Perfection."*

*Those readers who have read "Modern Gramophones" by P. Wilson, M.A., and G. W. Webb will at once realise that the "Expert" is nearer to the Ideal than any other gramophone on the market.*

*Handmade "Expert" Models from £17 10s. Od.*

*Telephone: Museum 7307.*

*55, Rathbone Place,  
Oxford Street, W.1*

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## Why I Specialise in Exterior HORN GRAMOPHONES.

*E.M.G.*

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I FIRST commenced experimenting in the design and construction of Gramophones as far back as 1910, and made such progress during the succeeding ten years that I decided that the time had come when I could, with every confidence, offer the music-loving public a Gramophone which would be far superior to any other machine on the market. Thus, in conjunction with Mr. Phillips, my present Director of Acoustic Research, did I found the firm of E.M.G. Handmade Gramophones at Brighton in 1922. Early in 1930 it was decided that our old business should be formed into a Limited Company, and, as a consequence, Mr. Phillips and myself decided to disassociate ourselves with this form of modern commercialism in order to return to our ideal of hand made craftsmanship and personal attention to the exact requirements of each individual customer, and we therefore opened our present premises at 55, Rathbone Place, Oxford Street, W.C.I., three doors from Oxford Street, opposite Soho Square.

During the whole of the time I have been connected with gramophone design, I have always realised that the exterior horn, judged by actual results, was by far superior to the interior boxed-in horn machine. There are many reasons why this is so, a few of which I will state here.

It is a well-known fact that the "range" of a horn, i.e., the height of treble and depth of bass that it is capable of passing, is governed by the overall length of the horn, its mouth or bell opening, and its logarithmic calculations. It is possible to use a much larger exterior horn than it is to fit a large interior horn in a cabinet, unless one is prepared to make a cabinet so large that it would not go through a doorway, or to bend or fold the horn at several points, which is admitted by all the experts to be a commercial but very bad practice.

Folded or boxed in horns suffer from many serious faults, the chief of which are : (1) It is extremely difficult to make a folded horn accurately logarithmic, with the consequence that most of the folded horns on the market are only approximate compromises ; (2) The folded horn is usually made of tin or other metallic substance which has its own resonant note *within* the musical scale. This is at once apparent if one knocks the sides of a folded horn, when one finds that owing to the different sizes of the various sides and varying stresses, etc., we get many different resonant notes, which cause peaks or resonances resulting in false tonal qualities in the reproduction.

The material from which all "Expert" horns are made is non-metallic and has only one resonant note which, due to the shape and size of the horn, is so low as to be barely audible and does not affect the reproduction in any way. The special design of the "Expert" horns in all sizes also makes them singularly free from horn wall or surface friction.

The practice of folding a horn has many other disadvantages. For instance, a folded horn does not give a forward open tone, for the reason that it is very bad practice to attempt to reflect *expanded* sound waves. In the confined space of a tone arm where the waves are strong, bends do not matter, but as the horn gets larger the waves expand, and by trying to reflect these expanded waves

backwards and forwards in a folded horn, we get that backward or muddy effect that seems to be inherent in this type of horn.

We now come to a very important factor—the effect of the cabinet itself upon the horn proper. The horn, to give of its best, must be quite free. No part of the cabinet must be allowed to touch any part of the horn; in fact, if we wish to keep away from that "boxey" backward effect, cabinet boom and false resonances, the horn must not be surrounded by a cabinet at all, even though it does not actually touch the horn. Cabinet boom is found in all enclosed horn machines.

There is still another advantage of the exterior horn mounted by the "Expert" patented method and that is the fact that the horn can be directed to any part of the room at will, even while the machine is playing. Many interesting experiments in sound reflection can thus be carried out in a manner quite impossible with any type of boxed-in horn. *This explains why even the "Expert Senior" can be used in a very small room and never be at all overbearing.*

The sound should be emitted at a point slightly above the head of a seated person. The upper atmosphere of any room is better fitted to receive and circulate sound waves than the lower, and nothing is worse than those models with the horn mouth low in the room, bringing the sound waves in contact with the floor, for if the floor happens to be covered with a carpet or rug this is fatal to good results. How often has one listened to an expensive interior horn machine, wishing that the sound would come out forward into the room and not seem as though it were trying to get out of a box but could not do so, or give its best results just in front of the machine close to the horn mouth. The properly designed free exterior horn is free from these defects, but not all exterior horns are carefully designed. Some of them are directional and backward; of course, *never* so directional or backward as an interior horn, but slightly so. This is due to the fact that the bends are too many and too close to each other. And this is where the careful design of the bends in all the "Expert" models and the "Expert" patent system of horn and tone arm mounting place the various "Expert" models in advance of all other overhead horn machines.

The exterior horn has always been the choice of the keen gramophile, but its development has not received the serious attention of the modern commercial experts for the reason that the manufacture of horns similar to the "Expert" involves the use of a special material which renders the process both too costly and too laborious for ordinary companies to undertake.

All the "Expert" models are covered by patents, which include the elimination of unnecessary bends, the method of mounting the horn, tone arm, etc. By careful design we have reduced the number of bends to the absolute minimum, using very wide radii, and keeping the bends wide apart.

These patents ensure the fact that while it is certain that attempts will be made to copy the "Expert" models, these attempts are doomed to failure from the start, for one has only to look at any "Expert" to realise that it is quite impossible to design a model having less bends, unless we have a perfectly straight horn, which in the ordinary room would be impracticable. This is why the "Expert" models are the choice of the real gramophile.

Even when one has made the machine, there is still the all-important question of tuning the sound box to the horn. The larger and better designed the horn may be, the more easily it can be ruined by an unsuitable and badly tuned sound box. We are, therefore, particularly fortunate in being able to avail ourselves of the services of Mr. D. Phillips, our Director of Acoustic Research. In this capacity he is responsible for the entire *making* and tuning of each sound-box and personally tests each completed machine before it is despatched.

Mr. Phillips is a musician and has an "ear" perhaps unequalled in this country. He is his own severest critic, and every gramophone or sound box tuned and passed by Mr. Phillips must be as near perfection as it is possible to obtain. This is still a further asset which places the "Expert" gramophones and sound boxes far ahead of any competitor.

During the past twenty years I have designed many interior horn machines. I have now scrapped them all, and I think that my critical public will agree with me for so doing. I have often listened to a good record being played upon an interior horn machine with steel needles and realised that the record has been ruined without the owner ever hearing half the recording that was actually upon it.

In the early days of the Gramophone there existed a public who required a musical instrument but placed appearance before actual results. This has now been entirely altered, thanks to the rapid growth of real musical appreciation among the general public and of the use of fibre needles upon a properly designed gramophone and sound box. There exists to-day a class of real music-lovers who place results first, foremost and last, and it is to this class that the "Expert" productions make a special appeal. They realise that it is possible to produce an exterior horn machine that for actual results can leave the *most expensive* interior horn machine by *any* maker far behind. For instance, the "Expert Minor," the *smallest and cheapest* of the "Expert" range of models, has a higher treble and lower bass, is more forward in tone and is less directional than *any* interior horn machine on the market, irrespective of price.

In order to achieve these results it is not necessary to completely sacrifice appearance. All the "Expert" cabinets, which merely house the motor, tone arm, conduit and horn mounting, are beautifully made from picked grain woods by skilled craftsmen who are proud of their work. Even when the horn is in position it does not look ungainly, and the horn can be removed from any model in a second, leaving a small, unobtrusive and perfectly made cabinet.

We now come to the question of electrical reproducers, and I will sum up in a few words my opinion of these machines, based upon a long series of experiments carried out ever since electrical reproduction has become possible.

When one hears an electrical reproducer for the first time it is very impressive, but the expert soon admits that it is nothing like a real orchestra, not even in miniature.

The electric model does not diffuse the sound; it is lacking in the analysis of the various instruments or stereoscopic effect; the sound appears to be "shot out in a stream."

There is no real delicacy of tone.

There is a general lack of "balance," the bass booms, and I have yet to hear any commercial electric reproducer that can do justice to the strings and the upper register.

The results obtained are never constant or stable, due to the fact that the valves lose their emission and transformers alter their power curves with use.

One is never *quite* certain or sure of a good result; something seems to go wrong, a valve blows out, a transformer or a resistance burns out, or a vital connection becomes unput, usually at a critical moment.

They are far too complicated and need far too much attention.

They are not a success with fibres and very quickly ruin the record with steel.

The above remarks apply to the electrical models as sold to the public. When one considers that the "Expert Senior" has a wider frequency response, a greater dynamic range, better balance and less distortion, than *any* electric model on the market, is the expense and complication of the latter worth while?

Remember that although steel needles can be used in any "Expert" model, it is not at all necessary to do so. Fibres will do all that is required and your records will last a lifetime. I know that in a Radio-Gramophone one has the means of wireless reception and reproduction, but for a little extra outlay we can supply an attachment which, by taking the place of the sound-box, will convert the "Expert" into the most efficient loud speaker it is possible to obtain. This outfit can be run off any commercial or home-made wireless set.

To conclude, the "Expert" is made in three sizes—the Senior, the Junior, and the Minor. The motor and the quality of all the materials used is *exactly the same* in all the models, the motor being the best it is possible to obtain and is guaranteed by the makers for five years.

Every "Expert" is hand-made entirely of British materials throughout.

It only remains for you to choose the model best suited to your particular requirements and allow us to help you to become an "Expert." We will be happy to do so.

In order to inspire confidence in my readers, I need only say that while recording is carried out on disc records and I have it upon the very highest authority that the record will remain in its present form for at least another fifteen years (there are many reasons for this statement, the chief being the "vested interests" of the big companies), I have no intention of altering any of the "Expert" models in any way, the reason being that for the first time in the history of the Gramophone I have in the "Expert Senior" an instrument that can cover the entire range of recording, and it is impossible to improve upon this model, for one cannot reproduce more than it is possible to record.

E. M. GINN.

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55, RATHBONE PLACE, (Oxford Street), W.1.  
Telephone: MUSEUM 7307.

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#### HUNGARY VOICES

In the programme, "The Arts Worldwide", recently on the B.B.C., it was reported that a playable gramophone of about 145 years old had been discovered in Hungary, and that seven others were known there in inferior condition. Apparently this machine employs white metal discs about ten inches in diameter, and still gives off a bright tone.

In English history, this takes us back to the reign of King George IV, two monarchs before the long-lived Queen Victoria, and it seems hard to believe that such contrivances for reproducing recorded sound should have remained unknown to the world for so long; in fact a member of this Society took the trouble to confirm this news report with the B.B.C., but learned that no further details were available.

Surely this can only lead to one of two conclusions. Firstly that this machine is an early disc musical box of some sort, or secondly that this is a retrospective Iron Curtain "me too" — one of their occasional claims to have invented something before the Western World.

The proof lies in the hearing, surely, and we hope the B.B.C. will follow this one up.

G. L. F.

# The "EXPERT" SENIOR

8.8.8.

|                                  |                             |
|----------------------------------|-----------------------------|
| Effective Acoustic Length        | 10 ft. 9 $\frac{1}{2}$ ins. |
| Diameter at Horn Mouth           | ... 28 ins.                 |
| Back of Horn to Front            | ... 45 ins.                 |
| Overall Height, Horn in Position | 57 ins.                     |
| Height of Cabinet, Horn removed  | 15 ins.                     |
| Width of Cabinet                 | ... 22 $\frac{1}{2}$ ins.   |
| Back to front of Cabinet         | ... 22 $\frac{1}{2}$ ins.   |

MOTOR: Best Quality, British Made,

Extra Large Double Spring,

Guaranteed for Five Years.

Electric Motor (A.C. only)

Collar £2-0-0 Garrard £3-10-0

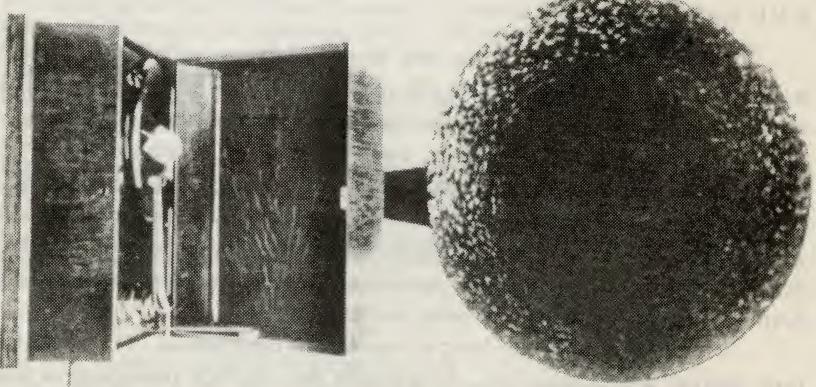
PRICES

Oak - - £32-10-0

Mahogany £35-0-0

Walnut £37-10-0

MADE AND GUARANTEED PERSONALLY BY



E. M. GINN  
"EXPERT" SENIOR  
TABLE MODEL

Registered

*E. M. Ginn*

Trade Mark

## REVIEW

LUISA TETRAZZINI - Soprano.

Collection - Rhapsody. RHA. 6003.

This disc contains a collection of Operatic arias, demonstrating the precise and agile voice of Tetrazzini to its best advantage. Most collectors, already probably have examples of this short and 'umpy' soprano, who relied on her voice, for she never really acted, to enthral her audiences. Tetrazzini left us collectors nearly 90 recordings between the years of 1904 to 1914, the earlier Zonophones, she, herself discounted when reminded of them; and she earned the honour of having two items electrified, with new orchestral backing, along with Caruso's twenty odd in the 1930s.

The discs are well transferred, and sound similar to the originals, and, although I believe in a little background crackle, several suffer with a little too much.

Very little information is given, as to the discs transcribed, so I have listed the full details under. The matrix number is followed by the single side disc number, and then the English DB series. The number followed by the date and a V is the Victor number.

Further information on this artist is available from the RCS magazine, issued several years ago, and out of print. The Hillendale News 1969, and two books by the singer, "My life of Song" - Cassell - 1920s and "How to sing" - Pearson, 1923.

Side One.

Polonaise - Io son Titania - Mignon - Thomas. Ai-5181f. 2-053058. DB. 540 rec. 1911. 88296V. Recording forward and prone to blasting - engineers have cut the treble slightly because of this. Note how clear the plucking violins and fuller bass compared with the 1907 version.

Batti, Batti - Don Giovanni - Mozart. 2180f. 053148. rec. 1907. 92022V. Noisy start, but clear transfer.

Carnevale di Venezia - arr. Benedict. A. 10066/7. 2-053043/4. DB. 689. rec. 1911. 88291/2V. Good transfer, but I cannot tell why side 2 (Historic DB label) omits the Victor No., as it appears on the single-sided pressings.

Ah non credea - La Sonnambula - Bellini. A. 10064. 2-053049. DB533 rec. 1911. 88305V. Excellent recording, and the only version she made.

Ah non guinge - La Sonnambula - Bellini. A. 10076. 2-053041. DB533 rec. 1911. 88313V. Tetrazzini recorded this item many times so we must consider her to have liked this aria.

Side Two.

Caro nome - Rigoletto - Verdi. 2170f. 053141. rec. 1907. 92014V. Unfortunately this is a noisy transfer. This record is very similar to the 1911 version. One difference is the three different orchestral chords at the conclusion of this 1907 disc.

Regnava nel silenzio - Lucia di Lammermoor - Donizetti. 3077f. 053223. rec. 1909. 92067V. Again only one recording of this item.

Mad Scene - Lucia di Lammermoor - Donizetti. 2176f. 053144. rec. 1907. 92018V. Flute obligato played by Albert Fransella. This transfer is slightly noisy.  
 Ah, fors' e lui, and, Sempre libera - La Traviata - Verdi. Ac5164f and Ac5169F. 2-053059  
 and 62.DB531. 88293V. Sempre has the faint groove breakdown echo as the original.  
 Bell raggio - Semiramide - Rossini. 4578f. 2-053034. VB.15 and DB537. rec. 1910. A charming aria, and one that I do not possess, which is why I find LPs so handy.

All the 1907 discs have orchestra conducted by Percy Pitt, a similar set up as cover illustration. I have no information as to the later English and USA recordings, although I assume the English to be P. Pitt.

There are many interesting discs in this series. Vocals include:-

RHA. 6004. Caruso.

RHA. 6007. Three and a half centuries of Italian opera.

RHA. 6008. Twenty coloratura sopranos.

RHA. 6009. Twenty great French singers of the 20th Century.

RHA. 6010. Twenty great Italian singers sing Italian songs.

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## Talking Machine Pioneers

No. 6

(from "Sound Wave and Talking Machine Record", July 1907).

### VICTOR OPFERMAN

A busy man is Mr. Victor Opferman. By day he conducts the musical forces of the Edison-Bell Co., whilst the shades of eve see him mounted on the seat in charge of the orchestra at the cosy and popular "Euston" Music Hall. Both are positions of considerable responsibility, for the competition that attends the product of artistic records now-a-days would leave the inefficient musical botcher high and dry on the sands of obscurity, whilst an up-to-date theatrical orchestra is a skilled body of musicians, which requires a very strong and clever personality at the head. There is nothing in the musical world that can compare with the startling difference between a music hall orchestra of the present day and that of a decade or two ago, when the instrumental portion was looked upon as a harmless necessity. So as I stated, the positions are both a great responsibility, and as one can easily imagine they coalesce with considerable effect. In addition Mr. Opferman, or Vic as he is genially known to his intimates, is a violinist of considerable ability, as witness any of the twenty-five or thirty titles he has contributed to the catalogue of the company I mention.

I found my subject, writes a Sound Wave representative, in the dim artificial darkness of a high noon at the "Euston" engaged in rehearsing the necessary music for the forthcoming week's bill. The place wears a very different appearance in the day time; the stalls, circle, and boxes wrapped in their ghost-like wrappers, the orchestra brilliantly lighted, whilst on the stage the dashing serio, or the light comedy merchant in plain every day garment, whis-

per and hum over a few bars of an intricately accompanied song, listen to the members of the orchestra, and receive a few hints from the man that wields the baton as to the playing of an E natural in preference to an F, or something, all for the betterment of the music. Mr. Opferman's long experience in these things stands him in good stead, and his advice to both orchestra and artiste is received with the cheerfulness and obedience that comes from the knowledge of the giver's value. On this point he told me that at the time when the orchestral work in variety theatres commenced to receive the attention it deserves, he started at the precocious age of 19 as conductor of the South London Hall, migrating thence to the Alhambra, Brighton, thence to the Royal Standard Theatre, finally winding up at the Euston, where he has become one of the pillars of the institution. So there's a plenitude of experience for you.

Turning to his own musical career, Mr. Opferman told me that he first took up music seriously at the age of sixteen, devoting his attention to his first love the violin. He studied at the famous Guildhall School of Music under Professor Alfred Gibson, and so well did he progress that he took the first prize at that seat of musical culture and strenuous competition. After about five years' hard work he commenced concert work, at which he was very successful, until the call for higher musical art in the variety world corralled him and filled his time with work, especially in conjunction with the musical domain of the recording art.

Seven years has "Vic" been associated with the Edison Bell Company, during which time it would be interesting to know how many thousands of compositions and accompaniments he has had in charge. He commenced with them at Banner Street in the early days of the talking machine business, and it is due to such artistic personalities as my subject that the high position the "talker" has attained as a musical entertainer is due. On the subject of his own records, violin subjects of all varieties, Mr. Opferman has the modesty that attends genius, but there is little need for me to introduce him to my readers in that capacity. He combines a delicate touch with an expert knowledge of technique, and the true artistic temperament to render a perfect ensemble. Among the thirty or so titles that he has contributed, his favourite selection is Danbe's Berceuse, a very clever interpretation of this difficult work in my opinion.

With such facts, and with a personal knowledge of both his professional and private capabilities, it is quite evident to me that in Mr. Victor Opferman we have an artiste fully worthy of appearing in our list of popular record makers, and with that knowledge I am content to leave my judgment to the wide circle of readers of the SOUND WAVE.

## THE STORY OF THE PHONOGRAPH

Sent by Ray Phillips

Part 2.

Edison patented his invention both in the United States and abroad, and manufactured a considerable number of machines, chiefly for use in college laboratories. Then he became deeply interested in a series of experiments with incandescent electric lights, and the phonograph dropped out of his mind for many years.

In the meantime Alexander Graham Bell, the inventor of the telephone, had received the most distinguished honor that can come to an inventor - France had bestowed upon him the Volta prize, an honor instituted by Emperor Napoleon the Great. It had been awarded only once

before - to Faraday - and it has never been awarded since. With the money portion of the prize, amounting to 50,000 francs, Mr. Bell conceived the idea of forming an association for the advancement of the science of sound. To this association, composed of himself, Dr. Chichester A. Bell, and Charles Sumner Tainter, he gave the name "Volta Laboratory Association". From 1881 to 1885 these three men labored hard upon improvements in the method of recording and reproducing sound, finally producing a machine differing from Mr. Edison's in that it engraved the sound pictures on a cylinder of wax instead of indenting them on tin-foil, a very great and important change, which enabled them to reproduce speech and music in a wonderfully life-like manner. This machine was called the graphophone.

Another machine, the gramophone, was invented by Charles Cros, a Frenchman. In this device, the record is scratched on a metal cylinder which has first been daubed with a waxy substance. The cylinder is then taken out and immersed in acid. Where the recording stylus has scratched the wax away there the acid does its work, etching in the solid metal the wavy sound pictures left by the stylus. The sounds are then reproduced as in the other machines.

In later years Mr. Edison and Mr. Bell have made many improvements in the talking machine until it has reached its present perfected state.

Other important additions have been made by Lieutenant G. Bettini. Bettini discovered that all parts of the glass diaphragm used by Mr. Edison did not vibrate equally when spoken against. For instance, the center might vibrate at one speed and the sides at another, thereby producing the peculiar metallic or "tinny" effect which makes many phonograph records disagreeable. Consequently, instead of attaching the recording point directly and firmly to the center of the diaphragm, Bettini used what he called a "spider" - a little frame having several legs, the feet of which rested against the diaphragm at many different points, thereby making the diaphragm sensitive to every variety of sound, even high soprano voices, which have been exceedingly difficult to record. Bettini uses a diaphragm of aluminum instead of glass.

The sound pictures or records of the phonograph are now engraved on a wax cylinder with a fine stylus, the point of which is a bit of sapphire. After one record is made it can be readily duplicated. The old-fashioned ear tubes are giving way to horns, which bring out the sound more distinctly, and distribute it over a whole room. When one record is worn out - and it can often be used more than a hundred times - the wax is shaved down and the cylinder is ready for another impression. Most of the modern talking machines are operated by clock-work, although some are fitted to run by electrical power, or even by foot-power like a sewing-machine. The prices vary from £1 well up beyond £20.

One of the most interesting things in connection with the phonograph is the new profession of record-making - for a real profession it is. At Mr. Edison's laboratory in Orange, New Jersey, a whole building is devoted to the production of singing cylinders, instrumental music, band music, solo, and speaking cylinders. A curious and wonderful place it is. In one little room shut off from all the others by tight doors I saw a man seated on a tall stool. He was talking and laughing uproariously in Yankee dialect into the flaring end of a long tin tube. At the other end of this tube there was a phonograph with a boy about twelve years old watching the cylinder to see that the stylus was doing its work. The speaker, who had his coat off and was perspiring profusely,



IN A PHONOGRAPH RECORD ROOM—MAKING A RECORD OF RAG-MUSIC.

*From a photograph loaned by Frank A. Murray.*

would first announce himself: "A humorous sketch, entitled 'Uncle Eben in Fifth Avenue,' by the well-known comedian -- — —," and then he would begin his talk with no audience but the tin tube and the boy, who looked vastly bored. In another room there were several phonographs placed close together on a shelf, with their horns grouped around a slim young man, who was playing a lively jig on a banjo. Close behind him loomed the back of a piano, upon which a companion was playing an accompaniment. In still another room two men and a woman were singing a church anthem into the receiving horn of a phonograph. Their heads were close together, and both the men had their coats off, it being a hot day. Behind them on a pair of saw-horses stood a piano, which was being played with the utmost unconcern. If I had closed my eyes I certainly should have thought that I was sitting in church, and that the anthem was coming from the choir loft. When a record is finished it is taken out and repeated to see if it is correct, and the players or talkers gather around to hear their own words. If the cylinder is a success it is duplicated many times, and placed in the regular library of the phonograph, ready to go out to the users of the machines in different parts of the country.

(to be continued).

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The London Group meets during the Winter months on the 2nd Saturday of each month and from May to September inclusive on the 2nd Tuesday of each month at approximately 6 p.m. at "The John Snow" public house, in Broadwick Street, Soho, London, and in addition, regular meetings are held at the following centres:-

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